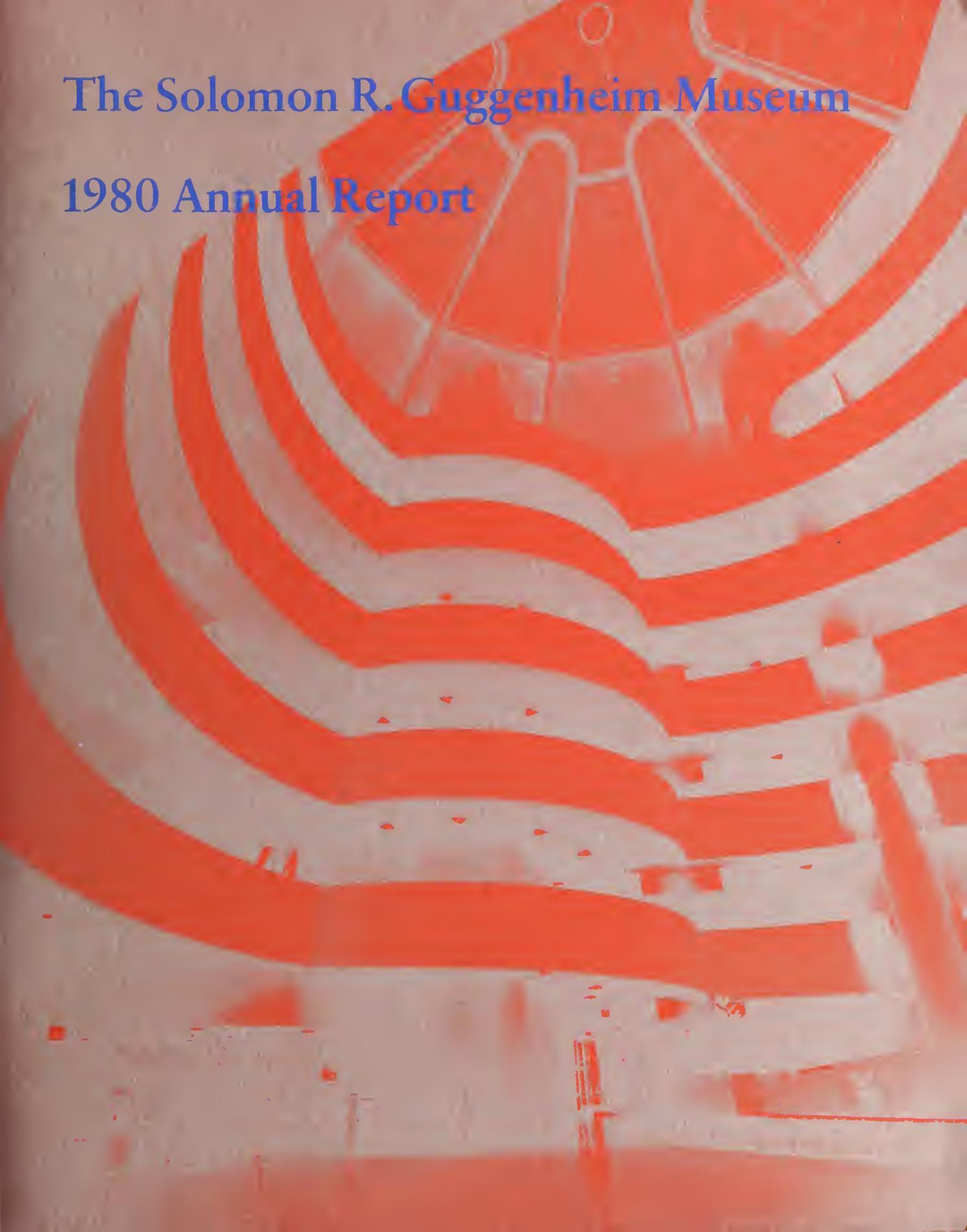


The Solomon R. Guggenheim Museum

1980 Annual Report





The Solomon R. Guggenheim Foundation

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## *Table of Contents*

President's Report	3
Director's Report	5
Exhibitions and Publications	7
Loans from the Collection	11
Acquisitions	15
Special Events	21
The Half-Century Fund	24
Donors to The Half-Century Fund	24
The Society of Associates	26
The Challenge Associates	27
Corporate Memberships	32
The Solomon R. Guggenheim Foundation	33
The Solomon R. Guggenheim Museum	33
Outside Affiliations and Professional Contributions	35
Interns and Volunteers	37
The Peggy Guggenheim Collection	39
Auditor's Report	40
Membership	50

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## *President's Report*

The Solomon R. Guggenheim Museum achieved full international status in 1980 with the opening of The Peggy Guggenheim Collection in Venice. The official ceremony was held on Easter Sunday in the garden of Peggy Guggenheim's Palazzo, which has now undergone a splendid transformation from a home into an active museum.

Although I did not participate in the events leading to the agreement with Peggy Guggenheim, I do remember vividly the signing of the document in 1969 by my predecessor, Harry F. Guggenheim, and recall his satisfaction with the arrangement from a familial as well as an institutional standpoint.

In order to operate the Museum in both New York and Venice effectively, in May our Trustees broadened the responsibility of Thomas M. Messer by appointing him Director of the Foundation. His subsequent election to the Board of Trustees assures his participation in the formulation of policies pertaining to both entities. As I mentioned in my report last year, The Solomon R. Guggenheim Foundation is now the only parent body among American museums which supports functioning art galleries on two continents, and this presents a unique challenge to us now and in the years ahead.

Of course, our stewardship of The Peggy Guggenheim Collection will be heavily dependent upon the support, both financial and moral, of the Italian people. I am pleased to report that we have been greatly assisted already by interested individuals and governmental officials who recognize the need for such tangible encouragement. An Advisory Committee, which consists of prestigious individuals in the area and meets at least twice every year, was formed and has been especially helpful.

Our five-year Half-Century Fund, which was launched in 1977 for numerous essential reasons, including the anticipated need to endow The Peggy Guggenheim Collection, is basically on target, with about \$12 million raised, after three years, toward our goal of \$20 million.

Although a detailed accounting of the drive follows elsewhere in this report, I am pleased to announce the fulfillment of the National Endowment for the Arts Challenge Grant, whereby we matched the \$1 million subsidy awarded in 1978 on a three-to-one ratio. Our gratitude to the private, corporate and government benefactors who made this success possible is unbounded. This was accompanied during the current year by a very noticeable increase in both the quantity and quality of donations of works of art—gifts which are listed in the appropriate section of our report.

I am particularly proud of the fact that our Board has been greatly strengthened since our last report by the addition of the following Trustees: Anne L. Armstrong, former Ambassador to Great Britain; Michel David-Weill, Senior Partner of Lazard Frères & Co.; Robin Chandler Duke, director of several large corporations and population control organizations; Harold W. McGraw, Jr., Chairman of McGraw-Hill, Inc.; and our Director Tom Messer, as previously mentioned.

On balance, in spite of inflationary pressures, higher than budgeted operating expenses were almost offset by increased income from endowment, revenue from membership and admissions, as well as donations and grants. Figures in this regard are detailed elsewhere in this report.

1980 was an eventful and successful year in virtually every measurable respect for the Foundation and its operating entities. The task before a small professional staff fully committed to the operation of two museums is too large to accomplish without assistance. It is, therefore, particularly important to recognize the valuable contributions made by many friends of our institution, only a few of whom can be singled out. We extend our gratitude, therefore, to Leslie Perkin, who helped Dede Lawson-Johnston, Elaine Dannheisser, Barbara Tollis and their committees, as well as the many others, including numerous volunteers, who have helped us over the past year. The Trustees, above all, join me in paying tribute to Tom Messer and his dedicated staff, whose talent and industry tremendously enriched our institution's contribution to the art scene on two continents.

Peter O. Lawson-Johnston

*President*

The Solomon R. Guggenheim Foundation



Claes Oldenburg, *Soft Pay-Telephone*. 1963

Robert F. Mates

## Director's Report

The glittering gala chaired by Dede Lawson-Johnston on May 21, 1980, was conceived as a salute to the Guggenheim Museum and, as such, surpassed all expectations. But beyond its immediate purpose, the occasion will be remembered as the eve of the opening of permanent exhibition quarters dedicated to the part of the Collection that most clearly reflects the history and character of the Museum of Non-Objective Painting, as the Guggenheim was called in its initial phase. Forty major works, which stress the contributions of the pioneers of twentieth-century abstraction, acquired primarily, though not exclusively, during this earliest period of the Museum's life, were selected and installed for the occasion. As far as possible, they will remain on permanent display in a space transformed from a backstage area into a handsome public gallery connected to Frank Lloyd Wright's magnificent spiral.

This new area and the Justin K. Thannhauser Wing, which contains works by the nineteenth-century precursors of our own era and by the painters of the subsequent School of Paris, together with the recently inaugurated small Collection Gallery opening off the Museum's top level, constitute a spine of permanent displays that support the ever-changing exhibitions on the adjoining ramps. Now that we have, at last and with considerable effort, established suitable premises for a small number of key works in our permanent holdings (ranging from the early Pissarro to the late Léger), we may perhaps anticipate the presentation on a permanent basis of more recent works of equal value. As visitors to the Guggenheim know only too well, at present these still languish in storage, from which they emerge only intermittently.

In the meantime, we take comfort in the progressive documentation of our Collection, which in past years has resulted in two important catalogues (*The Guggenheim Museum Collection: Paintings 1880-1945* and *The Guggenheim Museum: Justin K. Thannhauser Collection*). The current year saw the punctual appearance of *Handbook: The Guggenheim Museum Collection, 1900-1980*, authored with intelligence and clarity by Vivian Barnett, the Museum's Associate Curator.

While such curatorial labor proceeds, the Collection continues to grow, as the following listing of ten selected works acquired during 1980 indicates:

1. Cézanne, *Route Tournante en Sous-Bois*. 1873-75. Partial gift, George Tetzl, in memory of Oscar Homolka and Joan Tetzl Homolka

2. Kline, *Untitled*. 1952. Gift, The American Art Foundation
3. Cornell, *Box Construction "Grand Hotel de l'Observatoire."* 1954. Partial gift, C. and B. Foundation, by exchange
4. Masson, *Errance I*. 1959. Gift, Mr. and Mrs. Allan B. Emil, by exchange
5. Oldenburg, *Soft Pay-Telephone*. 1963. Gift, Ruth and Philip Zierler in memory of their dear departed son, William S. Zierler
6. Tony Smith, *For W.A.* 1969. Purchased with the aid of funds from the National Endowment for the Arts in Washington, D.C., a Federal Agency. Matching funds contributed by Junior Associates' Committee
7. De Kooning, . . . *Whose Name Was Writ in Water*. 1975. Purchase
8. Lichtenstein, *Girl with a Tear I*. 1977. Gift of the artist, by exchange
9. Noland, *Black Wing*. 1979. Gift of the artist, by exchange
10. Bury, *Fountain*. 1979-80. Gift of the artist

In addition to these and many other works of great value to the Collection, two bequests should be recorded here: one made by Sibyl H. Edwards with life interest retained by William C. Edwards, Jr., the other by Josef Albers. Both contain numerous welcome additions to our holdings, which are cited individually in the appropriate section of this report. Finally, in keeping with established practice, we have acquired at least one work by each artist included in young talent exhibitions held during the current year. In 1980 new British and Spanish artists were presented in two separate surveys, and the works purchased from these shows are listed in the following pages.

Six full-fledged exhibitions were held during the period covered by this Annual Report. Of these, two dealt with work by less-established European artists (*British Art Now* and *New Images from Spain*); two were devoted to the influential contributions of, respectively, the European sculptor Eduardo Chillida and the late American painter Ad Rhinehardt; while the remaining two were surveys—one based upon the Guggenheim's collection of works from 1900 to 1980, the other an anthology of German Expressionism.

Of these, *Expressionism—a German Intuition, 1905-1920* loomed largest in every sense, attracting the most visitors and evoking the liveliest critical response during



Diane Waldman, Director of Exhibitions

Mary Donlon



Margit Rowell, Director of Collections

Marilyn Mazur

its original presentation here and its subsequent showing at the San Francisco Museum of Modern Art. The catalogue published on the occasion of the German Expressionist show and the publications that accompanied our other major exhibitions, of course, remain permanent documents after these necessarily ephemeral presentations conclude.

As this brief and incomplete summary of highlights of the past year should indicate, the program of the Guggenheim Museum in New York has assumed broad dimensions and a growing momentum. These activities can no longer be carried out effectively by the staff structure that served us without major modification during most of the past decade. Events now follow one another with too much speed; the blockbuster exhibition syndrome, although it has insinuated itself to a relatively modest extent in our case, has taken its toll and, as money grows scarcer, extraordinary efforts are needed to keep institutional machinery intact. The Director, Trustees and Staff have become involved in a process of reevaluation and re-formation that has resulted in a new and, for the time being, experimental structure to be tested and, if need be, further modified in time.

The new organization places increased responsibilities upon the Director (as described in the President's Report), as well as upon two former curators, Diane Waldman and Margit Rowell, who, as Director of Exhibitions and Director of Collections respectively, have assumed administrative tasks in addition to their creative functions. It is to these colleagues that primary credit is due for the successful operation of a highly professional museum capable of dealing with changing and increasing demands on many levels. It is to them and to their staffs, whether curatorial, technical, administrative, or concerned with public affairs, that I extend deeply felt gratitude in behalf of the Trustees and in my own name.

Thomas M. Messer  
*Director*  
The Solomon R. Guggenheim Foundation

## Exhibitions and Publications

### Ad Reinhardt and Color

January 11-March 9

Catalogue, Margit Rowell

Supported by a grant from the National Endowment for the Arts in Washington, D.C.

### British Art Now: An American Perspective, 1980 Exxon International Exhibition

January 11-March 9

Traveling under the auspices of The American Federation of Arts to San Diego Museum of Art, March 28-April 25;

Telfair Academy of Arts and Sciences, Savannah, May 14-June 11; University Art Museum, University of Texas at Austin, July 6-August 17; under the auspices of The British Council to The Royal Academy, London, October 18-December 14

Catalogue, Diane Waldman

Supported by a grant from Exxon Corporation; additional support for Royal Academy presentation from Esso Petroleum Company, Limited

### Selected Acquisitions

February 5-March 16

Tim Head installing his work for *British Art Now: An American Perspective, 1980 Exxon International Exhibition*



Marilyn Mazur

Eduardo Chillida

March 21-May 11

Selected in part from comprehensive exhibition at Museum of Art, Carnegie Institute, Pittsburgh, October 26, 1979-January 6, 1980; subsequently shown in different form at Centro de Promoción de las Artes Plásticas y de Investigación de Nuevas Formas Expresivas, Madrid)

Brochure, Christine Poggi

New Images from Spain

March 21-May 11

Subsequently shown at Marion Koogler McNay Art Institute, San Antonio, July 20-August 31; San Francisco Museum of Modern Art, October 5-November 30; Tucson Museum of Art, January 17-March 8, 1981; Colorado Springs Fine Arts Center, April 25-June 15; Museum of Albuquerque, September 20-November 29)

Catalogue, Margit Rowell

Supported by the Comité Conjunto Hispano Norteamericano para Asuntos Educativos y Culturales, the Instituto de Cooperación Iberoamericana and The Merrill G. and Emita E. Hastings Foundation

Pol Bury: Kinetics Around a Fountain

May 17-June 22

Brochure, Lucy Flint

Exhibition funded by the National Endowment for the Arts in Washington, D.C., and the Government of Belgium, part of "Belgium Today," a United States commemoration of the 150th anniversary of Belgian independence, sponsored by the Belgian American Educational Foundation, Smithsonian Resident Associate Program and the World Affairs Council of Northern California. "Belgium Today" made possible by the National Endowment for the Humanities and the National Endowment for the Arts with the cooperation of the Government of Belgium

Eduardo Chillida at opening of his exhibition





Marilyn Mazur

Dario Villalba with his work at *New Images from Spain* opening

**1900-1980** from The Guggenheim Museum Collection  
May 23-November 2; selections removed from exhibition  
September 7

*Handbook: The Guggenheim Museum Collection, 1900-1980*, by Vivian Endicott Barnett

Exhibition supported by a grant from the New York State Council on the Arts; *Handbook* supported by grants from the National Endowment for the Arts in Washington, D.C.

**Permanent Collection Gallery**

from May 23

Permanent installation

**The Evelyn Sharp Collection [selections]**

June 24-August 20; portions on view throughout 1980

**Some Recent Acquisitions**

August 12-September 8

**Agam: Beyond the Visible**

September 25-November 2

Brochure, Patrice Bachelard

**Paul Klee: Works from the Collection**

from October 18, 1980



Marilyn Mazur

Expressionism—a German Intuition, 1905-1920  
November 14, 1980-January 18, 1981  
(Subsequently shown at San Francisco Museum of Modern Art, February 19-April 26, 1981)

Catalogue, Paul Vogt, Wolf-Dieter Dube, Horst Keller, Eberhard Roters, Martin Urban

Brochure, Susan B. Hirschfeld

Sponsored by The Federal Republic of Germany, Philip Morris Incorporated and the National Endowment for the Arts in Washington, D.C.; indemnity provided by the Federal Council on the Arts and Humanities in Washington, D.C.; additional support contributed by Lufthansa German Airlines

A Year with Children  
December 18, 1980-January 8, 1981

Organized by Learning to Read Through the Arts Programs, Inc.

Supported by Consolidated Edison Company of New York, Inc., Lincoln Savings Bank and Exxon Corporation

#### CIRCULATING EXHIBITION

Prints from The Guggenheim Museum Collection  
Under the auspices of The American Federation of Arts, September 1978-September 1980. Traveled in 1980 to: Shreveport Art Guild, Louisiana, December 2, 1979-January 6, 1980; Brunnier Gallery, Ames, Iowa, February 3-March 9; Tyler Museum of Art, Texas, March 29-May 11; University Gallery, University of Minnesota, Minneapolis, June 8-July 13; Arkansas Art Center, Little Rock, August 10-September 14

Emile Nolde, *The Life of Christ*, 1911-12, Collection Nolde-Stiftung, Seebüll, on view in High Gallery during Expressionism—A German Intuition, 1905-1920



Marilyn Mazur

George Weissman, Chairman of the Board, Philip Morris Incorporated; Thomas M. Messer, Director, The Solomon R. Guggenheim Foundation; Helmut Schmidt, Chancellor of the Federal Republic of Germany, viewing exhibition Expressionism—A German Intuition, 1905-1920

## Loans from the Collection

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
John and Mable Ringling Museum of Art, Sarasota January 18-March 23 <i>Two Centuries of Cuban Art: 1759-1959</i>	Wifredo Lam	<i>Zambezia, Zambezia</i> , 1950	2095
Birmingham Museum of Art, Alabama February 1-March 30 <i>Fifty Years of French Painting: Re-emergence of Modern Art</i>	Fernand Léger	<i>Study for "Variation of Form."</i> 1913	1172x50
Whitney Museum of American Art, New York February 5-April 6 <i>Myron Stout</i>	Myron Stout	<i>Untitled</i> , 1964	1853
Tate Gallery, London February 5-April 13 <i>Abstraction: Towards a New Art</i>	Robert Delaunay Vasily Kandinsky	<i>The City</i> , 1911 <i>Study for "Improvisation 25" (Garden of Love)</i> , 1912 <i>Untitled</i> , 1916 <i>Red Oval</i> , 1920 <i>Nude Model in the Studio</i> , 1912-13 <i>Morning in the Village After Snowstorm</i> , 1912	464 1162 1058 1311 1193 1327 1129
Sidney Janis Gallery, New York February 21-March 29 <i>Mondrian: Paintings, Watercolors and Drawings 1900-1944</i>	Piet Mondrian	<i>Composition</i> , 1929	1347
Museum of Albuquerque, New Mexico March 2-June 8 <i>Katachi: Form and Spirit in Japanese Art</i>	Toko Shinoda	<i>Snow</i> , 1956	1516
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. March 20-June 8 <i>Paintings by Joan Miró: A Retrospective from American Collections</i> traveling to Albright-Knox Art Gallery, Buffalo, June 29-August 17	Joan Miró	<i>The Tilled Field</i> , 1923-24 <i>Personage</i> , 1925 (Buffalo only)	2020 1172x504
<i>British Art Now: An American Perspective, 1980 Exxon International Exhibition</i> Guggenheim Museum exhibition traveling under auspices of The American Federation of Arts to San Diego Museum of Art, March 28-April 25; Telfair Academy of Arts and Sciences, Savannah, May 14-June 11; University Art Museum, University of Texas at Austin, July 6-September 17; The Royal Academy, London, October 18-December 14	John Edwards Alan Green Tim Head Keith Milow Hugh O'Donnell Simon Read	<i>della Robbia Blue</i> , 1979 <i>Extended Blue</i> , 1976 <i>Universal Gravitation</i> , 1979 <i>Third Cenotaph</i> , 1979 <i>Palaestra</i> , 1979 <i>Non-Sequitur</i> , 1979	2672 2524 2674 2675 2677 2679

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
Neill Gallery, New York March 29-April 24 <i>Claire Falkenstein</i>	Claire Falkenstein	<i>Set Structure with Three Cylinders</i> , 1944 <i>Set Structure with Two Pieces</i> , 1944	998.1 998.2
Laumeier Sculpture Park, St. Louis April 13-May 31 <i>Calder</i>	Alexander Calder	<i>Mobile</i> , 1935?	1335
Centre National d'Art et de Culture Georges Pompidou, Musée National d'Art Moderne, Paris April 16-June 9 <i>Horia Damian: Projet de San Francisco</i>	Horia Damian	<i>Drawing, no. 10</i> , 1979	2606
Corcoran Gallery of Art, Washington, D.C. April 18-June 17 <i>Georges Vantongerloo</i>	Georges Vantongerloo	<i>Composition in the Cone with Orange Color</i> , 1929 <i>Composition Derived from the Equation <math>y = Ax^2 + Bx + 18</math> with Green, Orange, Violet (Black)</i> , 1930 <i>Function: Red, Green, Beige, Brown</i> , 1937 <i>Composition</i> , 1944 <i>Function of an Element, No. 182</i> , 1946	1298 1299 1303 1304 1305
Gallery 609, Denver May 1-June 30 <i>Oskar Fischinger</i>	Oskar Fischinger	<i>Composition 370</i> , 1937	1172x92
Walker Art Center, Minneapolis May 4-June 15 <i>Franz Marc: 1880-1916</i>	Franz Marc	<i>Young Boy with a Lamb</i> , 1911 <i>Bos Orbis Mundi</i> , 1913	1172x503 1039
The Museum of Modern Art, New York May 16-September 16 <i>Pablo Picasso: A Retrospective</i>	Pablo Picasso	<i>Le Moulin de la Galette</i> , 1900 <i>Woman Ironing</i> , 1904 <i>Accordionist</i> , 1911 <i>Mandolin and Guitar</i> , 1924	2514T34 2514T41 537 1358
Schloss Charlottenburg, Berlin May 31-July 1 <i>Zeichen des Glaubens—Geist der Avantgarde</i>	Vasily Kandinsky Walter de Maria	<i>Earth Center</i> , 1921 <i>Cross</i> , 1965-66	1936.R98 2033
Los Angeles County Museum of Art July 3-September 28 <i>The Avant-Garde in Russia 1910-30: New Perspectives</i> traveling to Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., November 19, 1980-February 15, 1981	Vasily Kandinsky	<i>Red Oval</i> , 1920 <i>Circles on Black</i> , 1921 <i>In the Black Square</i> , 1923	1311 1050 254
The Detroit Institute of Arts July 11-September 14 <i>Kick Out the Jams: Detroit Cass Corridor 1961-1977</i>	Gordon Newton	<i>Coaster III</i> , 1977	2429

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
Guild Hall, East Hampton, New York July 19-August 17 <i>Alfonso Ossorio, 1940-1980</i>	Alfonso Ossorio	<i>Land and Sea, 1969</i>	1910
Rothmans of Pall Mall Canada, Ltd., Toronto August 16, 1980-September 30, 1981 traveling to 8 Canadian museums <i>Manzù—100 Works, 1938-1980</i>	Giacomo Manzù	<i>The Odyssey of Homer, 1977</i>	2687.1-13, 17,18
Städtische Galerie im Lenbachhaus, Munich August 26-October 26 <i>Franz Marc: 1880-1916</i>	Franz Marc	<i>White Bull, 1911</i> <i>Stables, 1911-12</i> <i>Tiger in Jungle, 1912-13</i> <i>Red Deer, 1913</i> <i>Two Donkeys, 1913</i> <i>St. Julien l'Hôpitalier, 1913</i> <i>Horse Asleep, 1913?</i> <i>Broken Forms, 1914</i> <i>Blue Horses, ca. 1914</i>	1312 1037 1216 1180 528 1099 937 1240 529
Akademie der Künste, Berlin September 7-October 26 <i>Jean Dubuffet</i> traveling to Museum des 20. Jahr- hunderts, Vienna, November 20, 1980- January 18, 1981; Kunsthalle Köln, February 7-March 29	Jean Dubuffet	<i>Door with Couch Grass, 1957</i> <i>The Substance of Stars, 1959</i> <i>Irish Jig, 1961</i> <i>Propitious Moment, 1962</i>	1549 2078 2070 2080
Davis and Long Company, New York September 30-October 25 <i>Addie Herder</i>	Addie Herder	<i>Great Jones Street, 1978</i>	2558
Brainerd Art Gallery, State University College, Potsdam October 19-November 9 <i>The Benefactors: Three Twentieth Century Patrons of the Arts—Solomon R. Guggenheim, Joseph H. Hirshhorn and Roy Neuberger</i>	Josef Albers Rudolf Bauer Ilya Bolotowsky Albert Gleizes Balcomb Greene Auguste Herbin Vasily Kandinsky  László Moholy-Nagy Hilla Rebay Friedrich Vordem- berge-Gildewart Jean Xceron	<i>Penetrating (B), 1943</i> <i>Fugue, 1931</i> <i>Upright in Gold and Violet, 1945</i> <i>Spanish Dancer, 1916</i> <i>Composition, 1940</i> <i>Oui, 1951</i> <i>Cheerful Ascent, 1923</i> (The Hilla von Rebay Foundation) <i>Space Modulator, 1939-45</i> <i>Intersected Composition, 1919</i>  <i>Composition No. 140, 1942</i> <i>Composition No. 285, 1945</i>	1172x261 136 1030 483 848 1936R264  1970.159 1064 593  1136 1132
Philadelphia Museum of Art October 24, 1980-January 4, 1981 <i>Italian Futurism and the International Avant-Garde</i>	Fernand Léger	<i>The Smokers, 1911</i>	521
Staatliche Kunsthalle Berlin October 26, 1980-January 7, 1981 <i>Fernand Léger</i>	Fernand Léger	<i>Composition, 1925</i> <i>The Stove, 1918</i> <i>Mural Painting, 1924-25</i>	348 525 1507

Borrowing Institution and Exhibition	Artist	Title, Date	Foundation Number
Amarillo Art Center, Texas October 29-December 7 <i>Jack Boynton</i>	Jack Boynton	<i>Apparition</i> . 1958	1564
Institute of Contemporary Art, Boston November 5, 1980-January 4, 1981 <i>German Dada</i> traveling to Fort Worth Art Center Museum, March 3-April 19	Kurt Schwitters	<i>Merz 191</i> . 1921	1350
Max Protetch Gallery, New York November 6-29 <i>Everything for the House: Furniture and Drawings</i>	Richard Meier	Chair from Aye Simon Reading Room. 1978	
	Richard Meier	Prototype of Chair Designed for Aye Simon Reading Room. 1978	1098.80
Dartmouth College Museum and Galleries, Hanover, New Hampshire November 7-December 28 <i>Tom Blackwell</i>	Tom Blackwell	<i>Little Roy's Gold Wing</i> . 1977	2410
Museo de Bellas Artes, Caracas November 8, 1980-January 8, 1981 <i>Sculptures of Martin Chirino</i>	Martin Chirino	<i>Aerovoros I</i> . 1973	2129
Edwin A. Ulrich Museum of Art, Wichita State University, Kansas November 12-30 <i>Vitaly Komar and Alexander Melamid</i>	Vitaly Komar and Alexander Melamid	<i>Crete: c. 30,000-10,000 B.C.</i> ( <i>The Golden Age</i> ). 1978	367.80
Busch-Reisinger Museum of Germanic Culture, Harvard University, Cambridge, Massachusetts November 14, 1980-May 11, 1981 Extended Loan	Vasily Kandinsky	<i>Group in Crinolines</i> . 1909	966
		<i>Blue Segment</i> . 1921	1181
		<i>Yellow Accompaniment</i> . 1924	264
		<i>Song of Songs, Second Version</i> . 1921	1172x535
		<i>Tree Culture</i> . 1924	511
		<i>Owl Comedy</i> . 1924	512
		<i>Inscription</i> . 1927	343
Martin Diamond Fine Arts, Inc., New York November 18-December 13, 1980 <i>Dwinell Grant</i>	Dwinell Grant	<i>431010</i> . 1943 <i>Untitled</i> . 1942	926 1936.R146
The Brooklyn Museum November 22, 1980-January 18, 1981 <i>American Drawings in Black and White</i>	Paul Rotterdam George Trakis	<i>Levi</i> . 1974 4 drawings for <i>Shack</i> . 1971	2114 2069.1-4
Palm Springs Desert Museum, California December 9, 1980-February 15, 1981 <i>Paul Jenkins</i>	Paul Jenkins	<i>Phenomena Pen Dragon</i> . 1961	1594
National Gallery of Art, Washington, D.C. December 14, 1980-March 15, 1981 <i>Picasso: The Saltimbanques</i>	Pablo Picasso	<i>Young Acrobat with Child</i> . 1905	78.2514T42

# Acquisitions

## PURCHASES

### Stanislav Kolibal

*Link*, n.d.

Painted metal and wire, 2 units,  
24 x 17", 36 1/2 x 19 1/2"  
2755 A-B

### Willem de Kooning

... *Whose Name Was Writ in Water*.  
1975.  
Oil on canvas, 77 x 88"  
2738

*Purchased with the aid of the National Endowment for the Arts in Washington, D.C., a Federal Agency, and matching funds*

### José de Rivera

*Construction #183*, 1977  
Stainless steel, 26 1/2 x 18 1/2 x 18 1/2"  
2752 A-B

Matching funds contributed by the Louis and Bessie Adler Foundation, Seymour M. Klein, President, and anonymous donor

### Tony Smith

*For W.A.* 1969  
Bronze, 2 units, each 60 x 33 x 33"  
2753 A-B

Matching funds contributed by the Junior Associates' Committee

*Purchased with Contributed Funds*

### Richard Smith

*Working Week 5 (for Charles Mingus)*, 1979  
Acrylic and polyurethane on canvas,  
106 x 146"  
2680 A-E  
Partial gift, Mr. and Mrs. William C. Edwards, Jr.

### Purchase Award

British Art Now: An American Perspective, 1980 Exxon International Exhibition

### John Edwards

*della Robbia Blue*, 1979  
Acrylic on canvas, 66 x 96"  
2672



Willem de Kooning, ... *Whose Name Was Writ in Water*. 1975

### Hugh O'Donnell, *Palaestra*, 1979



Robert E. Mates

Robert E. Mates

Alan Green  
*Four Vertical Reds*, 1978  
 Oil, tempera and acrylic on canvas,  
 $96 \times 144\frac{1}{4}''$   
 2673

Tim Head  
*Universal Gravitation*, 1978  
 Slide projections and objects,  $108 \times 108''$  at maximum extensions  
 2674

Keith Milow  
*Third Cenotaph*, 1979  
 Iron powder, resin and fiberglas,  
 2 sections, each  $37 \times 43 \times 26''$   
 2675 A-B

David Nash  
*Rough Cube*, 1977  
 Sycamore and beech,  $63 \times 40 \times 40''$   
 2676

Hugh O'Donnell  
*Palaestra*, 1979  
 Oil on canvas and wood,  $79 \times 103''$   
 2677

Nicholas Pope  
*Large White Column*, 1979  
 Chalk,  $49''$  h.  
 2678

Simon Read  
*Non-Sequitur I*, 1978  
 18 pairs of color bromide photographs,  
 each  $8 \times 10''$ , mounted in 3 frames,  
 $24 \times 23'', 24 \times 96'', 24 \times 120''$   
 2679 A-C

*Purchased with contributed funds in conjunction with the exhibition  
 New Images from Spain*

Sergi Aguilar  
*Two-Three(P)*, 1978  
 Black Belgian marble,  $4 \times 23\frac{1}{4} \times 15\frac{1}{8}''$   
 2700

D. José Suñol

Carmen Calvo  
*Anthology (Landscape)*, 1977  
 Painted white clay on canvas mounted on wood panel,  $59 \times 74\frac{3}{4}''$   
 2701

Fernando Vijande

Teresa Gancedo  
*The Wounded Flower*, 1979  
 Oil and acrylic on canvas,  $74\frac{3}{4} \times 72\frac{3}{4}''$   
 2702

Fernando Vijande

Muntadas and Ginés Serrán Pagán  
*Pamplona-Grazalema*, 1975-80  
 Installation: videotape, film, slides and related material  
 Publication: texts, photographs and graphics  
 2703

The Merrill G. and Emita E. Hastings Foundation

Miquel Navarro  
*Cylinder*, 1974-77  
 Plaster and stoneware,  $9\frac{7}{8} \times 17\frac{1}{2} \times 15\frac{3}{4}''$   
 2704

The Merrill G. and Emita E. Hastings Foundation

Guillermo Pérez Villalta  
*In Octu Oculi*, 1979  
 Acrylic on canvas,  $55\frac{1}{8} \times 70\frac{7}{8}''$   
 2705

Gloria Kirby

Jorge Teixidor  
*Untitled*, 1976  
 Acrylic and oil on canvas,  $70\frac{7}{8} \times 51\frac{1}{8}''$   
 2710

Gloria Kirby

Darío Villalba  
*The Wait*, 1974  
 Photographic emulsion and oil on canvas with aluminum and perspex,  $105\frac{1}{8} \times 70\frac{7}{8} \times 53\frac{1}{8}''$   
 2711

Gloria Kirby

Zush  
*Asura-Tucare*, 1979  
 Oil and ink on paper,  $41\frac{3}{4} \times 27\frac{1}{2}''$   
 2706

D. José Suñol  
*Heroa Zidney Two Possibilities*, 1975  
 Pencil, watercolor and collage on paper,  $30\frac{1}{4} \times 20\frac{1}{8}''$   
 2712

The Merrill G. and Emita E. Hastings Foundation

**GIFTS**

Yaacov Agam  
*Space Divider*, 1980  
 Brass,  $7 \times 8\frac{1}{2}''$   
 107/150  
 2750

Mrs. Joseph Hazen



Sergi Aguilar, *Two-Three(P)*, 1978



Marlborough

Pol Bury, *Fountain*, 1979-80

Lee Bontecou

*Untitled*, 1962

Soot on linen, 9 1/4 x 7 3/4"

2726

Anonymous

Pol Bury

*Fountain (Fontaine)*, 1979-80

Stainless steel, 98 3/8 x 196 7/8 x 94 3/8"

2731

The Artist

Cynthia Carlson

*Thin Slabs*, 1974

Oil on woven canvas strips, 64 1/4 x 72 1/4"

2681

Nancy Adler Sachar

Paul Cézanne

*Route Tournante en Sous-Bois*, 1873-75

Oil on canvas, 21 5/8 x 18 1/8"

2737

In Memory of Oscar Homolka and

Joan Tetzl Homolka

Partial gift, George Tetzl

George Chemeche

*Repeated Figures II*, 1979

Pencil, acrylic and oil on canvas, 50 1/4 x 60 1/4"

2555

Mr. and Mrs. Leon Weiner

Eduardo Chillida

*Untitled*, 1980

Woodcut on paper, 11 1/4 x 10 1/4"

2698

*Untitled*, 1980

Woodcut on paper, 12 3/4 x 11 "

2699

The Artist

Chryssa

*Construction Study for "That's All."*

1969-70

Canvas, neon tubes and electrodes, 38 x 48 x 8 1/2"

2720

*Fragmented Signature*, 1970

Oil, canvas, neon tubes and electrodes, 48 1/2 x 63 x 5 1/4"

2721

*Construction A*, 1970-73

Plexiglass, metal, neon tubes, electric sockets, canvas and timber, 108 x 96"

2719

*Triptych of Ns.*, 1975-76

Plaster, 3 units, total 41 x 108"

2718, 1-3

*New York Times*, 1975-78

Oil on canvas, 94 x 64"

2717

Michael Bennett

Horia Damian

*Mandala City Series*, 1979

Gouache, pencil and crayon on paper, 20 1/6 x 29 1/4"

2728

Mariana Niculescu

Claire Falkenstein

Three drawings for *Set Structure with Three Cylinders*, 1944

a. Gouache on pressed board, b. crayon on paper, c. pencil and crayon on paper, total 10 3/4 x 11 3/4"

2682 A-C

The Artist

John Ford

*Announcement No. 2*, 1980

Tempera and acrylic on paper, 7 1/4 x 8"

2683

Christopher C. and Ethel K. Schwabacher

Ken Friedman

*The Viewing of the Renaissance*,

1975-78

Painted pentagonal wood box, 18 x 42 x 42" at maximum extensions

2684 A-B

Earl G. Willis, Jr.

Dorothy Gillespie

*Arrangement to a Summer Sun*, 1978

Oil on aluminum, 41 1/2 x 41 3/4 x 6"

at maximum extensions

2739

Silvia Pizitz

Ralph Goings

*Refrigeration Pick-Ups*, 1970

Oil on canvas, 45 x 63"

2716

Robert Morgan

Tim Head

*Project for Guggenheim Spiral*, 1980

9 computer drawings with pencil on paper, each 30 x 40"

2729, 1-9

The Artist

Phoebe Helman

*Summer 6-79*, 1979

Oil stick on muslin, 2 panels, 24 1/8 x 24 1/8", 24 1/8 x 11 1/8"

2730, A-B

The Artist through Creative Artists Public Service Program

Franz Kline  
*Untitled*. 1952  
Oil on paper on aluminum honeycomb panel, 32 1/4 x 44"  
2740

The American Art Foundation

Jiří Kolář  
*Untitled*. 1962  
Graphite on paper, 8 5/16 x 6 1/2"  
2725  
Anonymous

*Cherchez la femme 3 + 1*. 1963  
Collage on paper, 12 1/4 x 17"  
2722

Mrs. Andrew P. Fuller

František Kupka  
*Untitled*. n.d.  
Pencil on paper, 8 1/8 x 7 3/4"  
2741

*Untitled*. n.d.  
Pencil on paper, 10 1/8 x 8"  
2742

*Untitled*. n.d.  
Pencil on paper, 10 x 7 5/8"  
2743

*Untitled*. n.d.  
Pencil on paper, 11 5/8 x 7 7/8"  
2744

Mr. and Mrs. Alexander Liberman

Alexander Liberman  
*Erg 1*. 1977  
Acrylic on canvas, 60 x 96"  
2735

Francine and Cleve Gray

Giacomo Manzù  
*The Odyssey of Homer*. 1977  
Tempera on paper, 20 works, each  
19 11/16 x 15 3/4"  
2687. 1-20

The Artist

Robert Mosowitz  
(*Untitled*). 1961  
Mixed media collage on canvas,  
diptych, total 55 x 79"  
2754

Leo Castelli

Philip Mullen  
(apprentices Gina Moore, Kathy Kirby)  
*Gina's Field*. 1979  
Acrylic on canvas, 78 x 96"  
2685

Mr. and Mrs. John Duggan

Robert Mates



Roy Lichtenstein, *Girl with a Tear 1*. 1979

Jan Müller  
*Self-Portrait*. ca. 1952  
Gouache on paper, 23 1/8 x 18 1/4"  
2746

P. 14 *Carcassone Mt. Number 19*. 1953  
Watercolor on paper, 9 x 12 1/2"  
2745

Anonymous, in honor of Lisa Müller

Reuben Nakian  
*Leda and the Swan*. 1978  
Bronze, 9 1/8 x 14 1/8 x 9"  
1/7

2723 A-B  
Mrs. Andrew P. Fuller

Claes Oldenburg  
*Soft Pay-Telephone*. 1963  
Vinyl filled with kapok mounted on  
painted wood panel, 46 1/2 x 19 x 9"  
2747

Ruth and Philip Zierler in memory of  
their dear departed son, William S.  
Zierler

I. Rice Pereira  
*Transforming Gold*. 1951  
Oil on canvas, 40 x 50"  
2714

*Night Sea*. n.d.  
Oil on canvas, 40 x 50"  
2713

*Toward the Abstract*, n.d.  
Oil on canvas, 40 x 50"  
2715

I. Rice Pereira Foundation

Robert Rauschenberg  
*Features from Currents*. 1970  
Portfolio of 26 silkscreens on paper,  
each 35 x 35" (image); 40 x 40" (sheet)  
2750

Published by Styria Studios, Glendale,  
California, 1970  
2736. 1-26

Marvin Schwartz

Ce Roser  
*Flight Plan*. 1979  
Watercolor on paper, 21 7/8 x 30 1/2"  
2686

Kay Hillman

Lucas Samaras  
*Razor's Edge*, 1961  
 Pastel on paper, 12 x 9"  
 2727

Anonymous

Ethel Schwabacher  
*A Woman and Child*, December 1972-  
 January 1973  
 Pastel on canvas, 36 x 30"  
 2688

Kay Hillman

John Seery  
*White Once*, 1974  
 Acrylic on canvas, 55 x 51"  
 2749

Herb and Lenore Schorr

Michael Steiner  
*Judgeomatic 2*, 1975  
 Cor-ten steel, 10 1/4 x 35 1/2 x 28 1/2"  
 2751

Clifford Ross

Larry Zox  
*Alto Vento*, 1969  
 Acrylic and epoxy on canvas,  
 78 x 143 1/4"  
 2748

Anonymous



Robert E. Mates

Joseph Cornell, *Box Construction (Grand Hotel de l'Observatoire)*, 1954

BY EXCHANGE

Joseph Cornell  
*Box Construction "Grand Hotel de l'Observatoire."* 1954  
 Box construction, 18 5/16 x 12 15/16 x 3 7/8"  
 2734

Partial gift, C. and B. Foundation

Roy Lichtenstein  
*Girl with a Tear I*, 1977  
 Oil and Magna on canvas, 70 x 50"  
 2732

The Artist

André Masson  
*Errance I*, 1959  
 Tempera on canvas, 51 x 37 7/8"  
 2709

Mr. and Mrs. Allan B. Emil

Robert Natkin  
 #279 from the Apollo Series—*Leda*,  
 1978  
 Acrylic on canvas, 72 x 60"  
 2733

The Artist

Kenneth Noland  
*Black Wing*, 1979  
 Acrylic on canvas, 78 1/4 x 18 1/2"  
 2708

The Artist

*A fractional interest in the following  
 was deeded by Evelyn Sharp*

Fernand Léger  
*Starfish*, 1942  
 Oil on canvas, 58 x 50"  
 2669

*Builders with Rope*, 1950  
 Oil on canvas, 63 1/2 x 44 7/8"  
 2668

Joan Miró  
*The Flight of a Bird over the Plain III*,  
 July 1939  
 Oil on burlap, 35 1/4 x 45 1/2"  
 2670

*Woman in the Night*, March 1, 1945  
 Oil on canvas, 51 1/8 x 63 3/4"  
 2671

*A fractional interest in the following  
 was given by an anonymous donor*

Alexander Calder  
*Fourteen Under One Red*, 1965  
 Painted metal, 37 x 103 x 42"  
 2489

*A fractional interest in the following  
 was given by Michael Feiler*

Salvador Dalí  
*Imaginations and Objects of the Future*,  
 1975  
 Portfolio of 10 lithographs, etchings and  
 paper collages on paper, ca. 28 x 20 3/4"  
 (image); ca. 30 x 22" (sheet)  
 104/250  
 Published by Merrill Chase Publishing  
 Associates, Chicago, 1975-76

## BEQUESTS

*Bequest of Sybil H. Edwards with Life Interest Retained by William C. Edwards, Jr.*

### Harry Bertoia

*Untitled.* ca. 1954-55  
Welded metal,  $28\frac{1}{4}$  x  $10\frac{3}{4}$  x  $4\frac{1}{4}$ "  
2764

### Max Bill

*Colored and Black Group Around White.* 1967  
Oil on canvas,  $15\frac{3}{4}$  x  $15\frac{3}{4}$ "  
2765

### Alexander Calder

*Green Cheese.* 1963  
Gouache and India ink on paper,  
 $12\frac{3}{8}$  x  $16\frac{7}{8}$ "  
2766

### Ad Dekkers

*Double Square with Diagonal Section.*  
1971  
Enamel on Masonite,  $11\frac{7}{8}$  x  $23\frac{5}{8}$  x  $1\frac{1}{2}$ "  
2767

### Burgoyné Diller

*First Theme.* 1960  
Crayon and pencil on paper,  $10\frac{7}{8}$  x  $8\frac{1}{2}$ "  
2768

### Fernand Léger, *Starfish.* 1942.



Robert F. Mateis and Mary Donlon

### Sam Francis

*Pleasure, Perhaps I.* 1962  
Oil on canvas,  $19\frac{7}{8}$  x  $16\frac{1}{8}$ "  
2769

### Auguste Herbin

*Yellow.* 1946  
Tempera and pencil on paper,  
 $14\frac{7}{8}$  x  $11\frac{3}{4}$ "  
2770

### Gottfried Honneger

*Etude (Yellow)* 1976  
Oil and cardboard collage on canvas,  
 $30\frac{1}{8}$  x  $10\frac{1}{2}$ "  
2771

### Jiří Kolář

*Torso.* 1967  
Paper collage on plaster (?),  $14\frac{3}{4}$  x  $8\frac{1}{4}$ "  
 $5\frac{1}{4}$ "  
2775 A-B

### Egg.

1969  
Paper collage on plaster (?),  $4\frac{1}{4}$  x  $3\frac{1}{8}$ "  
2772 A-B

### Shoe Shine Stand.

1974  
Paper collage on wood with wax seal,  
 $6\frac{1}{4}$  x  $12$  x  $15\frac{7}{8}$ "  
2776

### Untitled.

1977  
Paper collage on board,  $8\frac{1}{2}$  x  $11\frac{3}{4}$ "  
2773

### Bottle.

1978  
Molded newspaper collage,  $9\frac{3}{8}$  x  $2\frac{1}{2}$ "  
2774 A-C

### George Ortman

*N.Y.C. Totem.* 1961  
Oil on canvas, Masonite and wood,  
 $90\frac{1}{4}$  x  $18$  x  $3\frac{3}{4}$ "  
2777

### Lucas Samaras

*Untitled.* September 1968  
Acrylic on paper mounted on board,  
 $11$  x  $10$ "  
2778

### Richard Smith

*Three Green Shafts with Gray, Orange and Gray Bottoms.* 1968  
Crayon, pencil and colored pencil on shaped ragboard,  $16\frac{1}{2}$  x  $22\frac{5}{8}$ "  
2779

### Untitled.

1969  
Acrylic and pencil on cut and shaped paper,  $13\frac{5}{8}$  x  $11\frac{3}{4}$ "  
2780

### Victor Vasarely

*Deuton—R.* 1967  
Tempera on paper mounted on wood,  
 $11\frac{1}{8}$  x  $11\frac{1}{4}$ "  
2781

### Charmion von Wiegand

*The Lotuses* #169. 1962  
Gouache with pencil on paper mounted on board,  $12\frac{7}{8}$  x  $7\frac{7}{8}$ "  
2782

### Tom Wesselman

*Study for Bedroom Painting* #2. 1967  
Oil over pencil on canvas,  $8$  x  $10$ "  
2783

## BEQUEST OF JOSEF ALBERS

### Ruth Asawa

*Untitled.* n.d.  
Copper wire,  $14\frac{1}{2}$  x  $14\frac{1}{2}$ "  
2690

*Untitled.* n.d.  
Wire and plaster,  $6$ " h.  
2689

### Max Bill

*Untitled.* n.d.  
Stainless steel on wood base,  $11\frac{1}{2}$  x  $16\frac{1}{2}$  x  $3\frac{1}{2}$ "  
2691

### Mary Callery

*Untitled.* n.d.  
Bronze with painted plaster,  
 $13$  x  $10$  x  $3\frac{7}{8}$ "  
2692

### Norman Carlberg

*Untitled.* n.d.  
Bronze with painted plaster on marble base,  $9\frac{1}{4}$ " h.  
2693

### Roy Gussow

*Untitled.* n.d.  
Wrought iron,  $34$  x  $22$  x  $3$ "  
2694

### E. Moffot

*Untitled.* n.d.  
Fiberglas,  $6\frac{1}{4}$  x  $12\frac{3}{4}$  x  $7\frac{1}{2}$ "  
2695

### Earl Quenniville

*Untitled.* n.d.  
Plaster and wood,  $15$  x  $25\frac{1}{2}$  x  $3$ "  
2696

### Stephanie Scuris

*Untitled.* n.d.  
Brass rods,  $12\frac{1}{4}$  x  $11\frac{3}{4}$  x  $13\frac{1}{2}$ "  
2697

## Special Events

January 2

Joseph Beuys, panel discussion with the artist, Dr. Ingrid Burghbacher-Krupka, Dr. Eugen Loebel; Thomas M. Messer, moderator

January 5

Intermedia Arts Festival, symposium, "Theoretical Analysis of the Intermedia Art Form"

January 17

British Art Now: An American Perspective, 1980 Exxon International Exhibition, cocktail and buffet reception

February 19, March 4

Ad Reinhardt and Color, "The Shape of Time," "Art-as-Art," slide lectures by Dale McConathy, sponsored by The Junior Associates

February 25

Bank of America reception and viewings of Ad Reinhardt and Color and British Art Now: An American Perspective, 1980 Exxon International Exhibition

Peter O. Lawson-Johnston, President, The Solomon R. Guggenheim Foundation, addressing guests at Salute to the Guggenheim, gala benefit



Mary Donlon



Marilyn Mazur

*Ad Reinhardt and Color*, panel discussion: Barbara Rose, Richard Serra, Margit Rowell, Joseph Kosuth, Lucy Lippard

February 26

Ad Reinhardt and Color, panel discussion with Joseph Kosuth, Lucy Lippard, Barbara Rose, Richard Serra; Margit Rowell, moderator

March 20

Eduardo Chillida, New Images from Spain, cocktail and buffet reception

April 21

Slide lecture by the Aga Khan and reception sponsored by Architectural League of New York

April 23

Brandeis University Creative Arts Awards Presentation

April 28

First Annual Manhattan Cultural Awards presentation sponsored by the Borough President's Office

May 6

Learning to Read Through the Arts Programs, Inc., Children's Festival

May 7

Morgan Stanley and Co., Inc., cocktail reception and viewing of Eduardo Chillida and New Images from Spain

May 16

Pol Bury: Kinetics Around a Fountain, dinner

May 19

House and Garden Magazine, luncheon conference

May 21

Salute to the Guggenheim: a Gala Benefit for the Museum

June 5

Weizman Institute reception

June 10

Museum Mile

June 18

Red Carpet Associates cocktail reception and viewing of 1900-1980 from The Guggenheim Museum Collection



Color Ball

The First Intermedia Art Festival Performance Series,  
*Fear and Loathing in Gotham*



September 23, 24

Benefit dinners in honor of Yaacov Agam with screenings of film, *Agam and . . .*

October 8

Color Ball: third annual fall fund-raising event sponsored by The Junior Associates

November 5

Merrill Lynch, Pierce, Fenner and Smith, Inc., dinner

November 19

Expressionism—a German Intuition, 1905-1920, dinner at the Museum sponsored by exhibition supporter Philip Morris Incorporated; Guest of Honor, Chancellor Helmut Schmidt of the Federal Republic of Germany

December 10

Expressionism—a German Intuition, 1905-1920, Café Blauer Reiter, with two performances of Kurt Weill music by Alvin Epstein and Martha Schlamme

#### FILMS

Weekends during British Art Now: An American Perspective, 1980 Exxon International Exhibition

*Blast, Wot! No Art, Arte Inglesa Oggi and Woodman—David Nash*

October 21-November 2

*Agam and . . .* shown during Museum hours

Weekends during the exhibition

Expressionism—A German Intuition, 1905-1920, *Kaiser, Bürger und Genossen, The Expressionist Revolt, Franz Marc, Die Brücke, Paula Modersohn-Becker and George Grosz*

In conjunction with the exhibition

Expressionism—a German Intuition, 1905-1920, The Junior Associates sponsored classics of German cinema with cocktail receptions during intermission

December 16

*The Cabinet of Dr. Caligari and The Golem*

January 13, 1981

*Nosferatu and Nosferatu: The Vampyre*

## LECTURES

October 14

Inaugural Hilla Rebay Lecture, Sir Ernst Gombrich, "Image and Word in Twentieth-Century Art"

In conjunction with the exhibition  
**Expressionism—a German Intuition, 1905-1920**

November 18

Dr. Wolf-Dieter Dube, Staatsgalerie moderner Kunst, Munich, "German Expressionism and How It Is Received Today"

November 25

Professor Gert Schiff, Institute of Fine Arts, New York University, "Roots and Antecedents of German Expressionism"

December 2

Professor Herschel B. Chipp, University of California, Berkeley, "Portraiture: A Struggle for the Self"

December 9

Professor Charles W. Haxthausen, Busch-Reisinger Museum, Harvard University, Cambridge, Massachusetts, "Kirchner and Expressionism: A Re-assessment"

## PERFORMING ARTS

January 25, 26, 27, 30, 31, February 1, 2, 3  
The First Intermedia Art Festival Performance Series

March 2, May 11

Cantilena Chamber Players concerts, sponsored by Helena Rubinstein Foundation

September 25-October 16

*Variations on the Same Theme: Journeys Among the Dead*, previews of a new play by Eugène Ionesco

October 4, 5, 11, 12, 18, 19, 25, 26,

November 1, 2

Musicians from Juilliard School perform on Museum ramps

November 20, 21

In conjunction with the exhibition  
**Expressionism—a German Intuition, 1905-1920**, Arnold Schönberg's *Pierrot Lunaire* and Alban Berg's *Piano Sonata Opus 1* performed by Orchestra of Our Time, sponsored by Philip Morris Incorporated

## POETRY READINGS

*Academy of American Poets*

February 5

The Katherine Garrison Chapin Memorial Lecture: Derek Walcott, Poetry of the West Indies

March 18

Galway Kinnell

April 15

David Wagoner

April 22

Three Australian Poets: Vincent Buckley, David Malouf, Les Murray

May 13

Eleanor Ross Taylor and Jean Valentine

October 21

Philip Appleman and C. K. Williams

October 28

John Hollander and William Jay Smith

*Events for Members of The Society of Associates*

## EXHIBITION OPENINGS

January 10

*Ad Reinhardt and Color*

January 17

**British Art Now: An American Perspective, 1980 Exxon International Exhibition**

March 20

Eduardo Chillida  
*New Images from Spain*

May 22

**1900-1980 from The Guggenheim Museum Collection**

September 22

*Agam: Beyond the Visible*

November 17

**Expressionism—a German Intuition, 1905-1920** with performance of Arnold Schönberg's *Pierrot Lunaire*

## SPECIAL TOURS

February 10

**British Art Now: An American Perspective, 1980 Exxon International Exhibition**, breakfast and tour with Diane Waldman

March 23

Eduardo Chillida, breakfast and tour with Thomas M. Messer and the artist

June 12

**1900-1980 from The Guggenheim Museum Collection**, tour with Thomas M. Messer

September 21

*Agam: Beyond the Visible*, breakfast and tour with Thomas M. Messer

November 23

**Expressionism—a German Intuition, 1905-1920**, breakfast and tour with Thomas M. Messer

## RECEPTION

March 26

**New Images from Spain**, cocktail and buffet reception to meet the artists, sponsored by The Junior Associates

## FILMS

May 28

*Henry Moore*, two special screenings with reception during intermission

July 23

*Film Archive Night*, films from the Museum's archives and reception sponsored by The Junior Associates

*Event for The Challenge Associates*

June 12

**1900-1980 from The Guggenheim Museum Collection**, tour of new Permanent Collection Gallery with Thomas M. Messer and reception

## The Half-Century Fund

The Guggenheim Museum successfully completed the third year of its five-year \$20 million Half-Century Fund during 1980. This brought the amount raised since the campaign's inception in December 1977 to nearly \$12 million in pledges, donations and works of art. As the first major fund-raising effort in the Guggenheim's history, the campaign is intended to provide a secure financial base for the Museum's activities by its fiftieth anniversary in 1987. Through the focus of the Half-Century Fund, the Guggenheim is developing a balanced mix of support from all potential sources, both national and international—individuals, corporations, foundations and governmental agencies—to insure the maintenance and extension of its programs and services. Campaign monies not only help meet increased annual operating expenses, but will enable the Museum to pursue a vigorous exhibition and acquisition program, extend educational activities, augment its endowment, create additional exhibition space for its prized permanent collection and aid in developing The Peggy Guggenheim Collection in Venice into an active public museum.

An integral part of the Half-Century Fund was the \$1 million Challenge Grant from the National Endowment for the Arts awarded to the Museum in 1978. At that time the Guggenheim was one of only three cultural institutions and the single museum in the country to receive a grant of this magnitude. Under the terms of the grant, each Federal dollar had to be matched by three new dollars from the private sector by October 31, 1980. The Museum is pleased to report that it has met the three-to-one matching requirements of the grant, raising over \$3 million in new and increased contributions applicable to the endowment and current operating funds of the Guggenheim's budget. Because it attracted these contributions from a wide variety of sources, the Challenge Grant has enabled the Museum to develop a broad constituency which, through its support and interest, will help insure the achievement of the Guggenheim's long-range funding goals.

The Guggenheim is deeply grateful to the donors listed below who have given or pledged contributions to the Half-Century Fund since its inception. The Development Office, Officers of the Foundation and Staff, would be pleased to confer with potential donors and/or their attorneys concerning gifts or bequests of money or works of art to the Guggenheim Museum.

### DONORS TO THE HALF-CENTURY FUND

*\*Indicates contribution made after December 31, 1980*

*†Indicates deceased*

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Tony Smith, *For W. A.* 1969



## The Society of Associates

An active membership program is crucial in helping maintain and enhance the high quality of the Museum's programs and services. The Guggenheim is most grateful to this group of friends for its interest, participation and support. Members of The Society of Associates enjoy a variety of privileges and activities including behind-the-scenes tours, curator-led tours of Museum exhibitions, meetings with Museum Trustees and Staff, access to the Museum's Library and Aye Simon Reading Room. In addition, Associates are given an opportunity to visit important private collections and are offered special privileges at selected museums abroad.

The Challenge Associates, a category of membership instituted to fulfill the matching requirements of the Challenge Grant, has become an important support constituency for the Museum. While they enjoy special membership privileges, Challenge Associates are helping the Guggenheim meet the long-range goals of the current \$20 million Half-Century Fund campaign.

In 1980 a new category of membership, The International Associates, was established to serve the special needs of the Guggenheim's geographically diverse audience. This category offers all the privileges of The Challenge Associates and reciprocal membership in The Peggy Guggenheim Collection as well as invitations to special social and cultural events in Venice. The establishment of The Peggy Guggenheim Collection as an American institution abroad continues to bring new challenges and responsibilities. As part of the Half-Century Fund, The Solomon R. Guggenheim Foundation has created a Charter Membership program in The Peggy Guggenheim Collection, whose purpose is to further the international role of this important resource. Response to these new

membership programs from current members and new friends has been most gratifying. The Museum invites others to consider participation at these donor levels.



Dede Lawson-Johnston and Catharina Biddle at Salute to the Guggenheim, gala benefit

The Museum's beautiful rotunda and spiral ramps were the setting for two fund-raising events held in the spring and winter of 1980: *A Salute to the Guggenheim* highlighted the inauguration of the permanent collection gallery with the installation of *Pioneers of 20th-Century Art*, and the publication of a new collection *Handbook*; the *Café Blauer Reiter*, celebrated the popular and critically acclaimed exhibition, *Expressionism—a German Intuition, 1905–1920*. Organized by members and friends of the Guggenheim, these events help meet the Challenge Grant requirements and develop a support constituency on the Museum's behalf.

The Junior Associates, a group of young people thirty-five and under, enjoys the same privileges as The Society of Associates. This group sponsored its third fund-raising event in October 1980, the highly successful Color Ball. During the year The Junior Associates' Committee scheduled a variety of other events including lectures, film screenings and social gatherings to attract potential young supporters and to encourage their greater participation in the Museum's programs.

Through the Museum's Corporate Membership program, the business community can become better acquainted with the Guggenheim's activities. Corporate Members, according to their level of support, can choose benefits ranging from the privileges of The Society of Associates to free admission for all corporate employees and their families. The availability of the Museum facilities for special corporate events is also a feature of this program.

Marilyn Mazur



Guests at Café Blauer Reiter

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# *The Solomon R. Guggenheim Museum*

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New York State Council on the Arts  
Institute of Museum Services,  
Department of Education

\*as of December 31, 1980

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### Thomas M. Messer

Chairman, National Committee, International Council of Museums, Washington, D.C.

### Trusteeships

American Arts Alliance, Washington, D.C.

American Association of Museums, Washington, D.C.

Center for Inter-American Relations, New York

Executive Council, International Council of Museums, Paris

Kandinsky Society, Paris

### Panels and Committees

Boston University Board of Visitors

Friends of Centre Georges Pompidou,

Paris

Visiting Committee on Art Museums, Harvard University, Cambridge, Massachusetts

Port Authority of New York and New Jersey Art Advisory Board

UNESCO Committee of Art Advisors

### Lectures

February 15

Mint Museum of Art Collector's Circle, Charlotte, North Carolina, "The Solomon R. Guggenheim Museum Collection"

March 8

Fogg Art Museum, Harvard University, Cambridge, Massachusetts, "Collecting for a Modern Art Museum"

March 27-31

International Conference of Art Critics, Monticatini, Italy, "Government Subsidies for the Arts in the United States"

### Henry Berg

February 26

Seminar speaker, Museums Collaborative, Inc., Metropolitan Museum of Art, New York, "Working Conditions in Museums"

September 15

Lecturer, Parsons School of Design, New York

November 14

Review Panel, Museum Education Grants, National Endowment for the Arts, Washington, D.C.

### Diane Waldman

International Exhibitions Committee

Advisory Committee, International

Sculpture Center

Advisory Board, Municipal Arts Society Board of Trustees, Louis Comfort Tiffany Foundation

Guest Curator, School of Visual Arts, New York, *The Object Transformed: The Pop Image in American Drawing*, February 1980

April 14

Lecture, School of Visual Arts, New York, "Arshile Gorky"

April 28

Panelist, Career Opportunities in the Arts, Exxon Corporation, New York

May 14

Lecture, Telfair Academy of Arts and Sciences, Savannah, "British Art Now—An American Perspective"

October 21

Panelist, Arts and Business Council, Inc., New York, "How the Arts Support Business"



Marilyn Mazur

Diane Waldman takes Associates through *British Art Now: An American Perspective*, 1980 Exxon International Exhibition

**Margit Rowell**  
 Advisory Committee, Center for Inter-American Relations  
 Vice President, American Section, International Art Critics' Association  
 Executive Committee, International Committee for Museums and Collections of Modern Art

January 2  
 Speaker, Grey Art Gallery, New York University, New York, Sonia Delaunay Memorial Service, transcript published in *Women Artists News*, March 1980, p. 2

January 18  
 Symposium speaker, Dallas Museum of Fine Arts, "The Tradition of Geometric Abstraction"

May 14  
 Juror, The Institute for Art and Urban Resources at P.S. 1, Long Island City, New York, Fellowships for three Berlin artists

October 12  
 Lecture, Baltimore Museum of Art, "The Planar Dimension"

October 15  
 Lecture, Neuberger Museum, Purchase, New York, Yaseen Lecture Series, "The Pioneers of Constructivism"

December 13  
 Lecture, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Liubov Popova and Vladimir Tatlin: Two Aspects of the Constructivist Sensibility"

**Louise Averill Svendsen**  
 Art Exhibitions Committee, American-Scandinavian Foundation, New York  
 Advisory Board, International Foundation for Art Research, New York  
 Art Museum Council, University of Kentucky Art Museum, Lexington  
 September 26-28  
 Juror, Portsmouth Museum, Virginia, *National Drawings Exhibition*  
 October 30-November 1  
 Speaker and panelist, State University of New York, Potsdam, "Patronage and the Arts"

**Angelica Zander Rudenstine**  
 Board of Trustees and Executive Committee, American Academy in Rome  
 Editorial Board, *The Art Bulletin*  
 Millard Meiss Publications Committee, College Art Association  
 International Committee for Museums and Collections of Modern Art

January 30-February 2  
 Presentation of paper, College Art Association, New Orleans, "Costakis Collection"

Consultant, State University of New York, Potsdam, *Three American Collectors* exhibition, October 1980

**Linda Shearer**  
 Membership Committee, The Drawing Center, New York  
 Board of Directors, Gallery Association of New York State

February 25  
 Lecture, Pratt Institute, Brooklyn, "Museums and Exhibitions of Young Artists"

Juror, Women in the Arts Foundation, Sarah Institute, New York, *12 Women*, March

April 14-15  
 Juror, Denver Art Museum, *Sixth Colorado Annual*

June 8-9  
 Juror, Detroit Institute of Arts, *Central Region, Michigan Artists*

July 30, August 11  
 Juror, Yugoslav Association of Visual Artists, New York, *Second Biennial*

**Vivian Endicott Barnett**  
 Curators Committee, American Association of Museums

April 9  
 Lecture, Vassar College, Poughkeepsie, New York, "Careers in Museum Work"

**Carol Fuerstein**  
 December 10  
 Speaker, New York State Council on the Arts Museum Workshop Program, Museum Publications, New York, "The Editorial Process"

**Philip Verre**  
 September 24  
 Panelist, The Center for United States-China Arts Exchange, Columbia Uni-

versity, New York, "Current American and Chinese Art"

**Lucy Flint**  
 April 15  
 Juror, Albert Einstein College of Medicine, New York, *17th Annual Art Exhibition*  
 Guest Curator, Interart Center, New York, *Group Show: Artists from the CAPS Visual Arts Referral Service, Living Outside New York City*, September 1980

September 24  
 Panelist, The Center for United States-China Arts Exchange, Columbia University, New York, "Current American and Chinese Art"

**Mimi Poser**  
 April 28  
 Panelist, Exxon Corporation, New York, "Women in the Business of Art"

**Harold B. Nelson**  
 The Registrars Committee, American Association of Museums

**Nancy McDermott**  
 The National Society of Fund Raising Executives  
 The Fashion Group, Inc.  
 American Museum Development Association

**Susan L. Halper**  
 Board Member and Chairperson, Subcommittee on Terminology, Training of Personnel Committee, International Council of Museums  
 Development Committee, Independent Curators, Inc.

October 29  
 Presentation of paper, International Council of Museums, Mexico City, "Can We Allow Museums To Become Museum Pieces?"

**David A. Sutter**  
 Illuminating Engineering Society of America  
 Council Member, Nassau County Museum of Fine Arts  
 National Fire Protection Association

## *Interns and Volunteers*

### *National Endowment for the Arts Curatorial Fellow*

Christine Poggi, M.A. in art history from the University of Chicago, was Curatorial Fellow under a program funded by the National Endowment for the Arts. She was the third student awarded this fellowship at the Guggenheim since 1977-78.

### *Hilla von Rebay Foundation Fellows*

The Hilla von Rebay Foundation grants stipends for fellowships at the Guggenheim for qualified graduate students who wish to pursue museum careers. In 1980 these Fellows were:

Ann Dumas, Kathleen Goncharoff, Sara Gregg, Merope Lolis, Susan Stein

### *Volunteer Interns*

A volunteer internship program for college students and recent graduates operates year-round. These interns have come from England, France, Spain, Germany and throughout the United States. Participants in this program in 1980 were:

Andrea Amaral, Robin Annexstein, Catherine Bompuis, Gillian Buttiner, Ruth Crocker, Gail Cushman, Todd Dell, Martin Fetner, Melissa Hamilton, Laura Hollins, Joan Insa, Gail Ann Kaplan, Melissa Kaplan, Karen Lynn Karp, Uschi Knop, Anita Malikov, Nina Nathan, Richard Tod Nerzig, Lois Nesbitt, Erika Nijenhuis, Darlene Robinson, Jill S. Rosenberg, Catherine Schulze, Della Sperling, Marina Vidas, Richard Waterhouse, Charlotte Wellman, Christiane Werhahn, Laurie May Woodrow

Mr. and Mrs. Donald Lee Jonas made funds available to the Museum for an experimental program for selected high school students from The Horace Mann School who want to learn about museum work. The four participants in 1980 were:

Elizabeth Bushkin, Sean Dash, Steven Gaull, Jonathan Levine

Many other individuals have generously given their time to departments throughout the Museum. These are:

### *Docents*

Eleanor Wallstein, Docent Administrator; Margot Gorden, Felice Ross, Docent Coordinators; Theresa Brudi, Martha Niggeman, Kato Roth, Susan Schackter

### *Volunteers*

Kandy Bozarth, Betty Cleeman, Carol Coleman, Trudy Eden, Evelyn Friedman, Carol Geltman, Ethel E. Gluck, Edith Goldberg, David Goodbread, Florence Gould, Marjorie Graham, Priscilla Hiss, Ethel S. Kingson, Jeannette List, Lillian Lynn, Ruth Mansfield, Zola C. Marcus, Pearl Mead, Rose Merinoff, Rose Nassi, Geraldine Nuckel, Violandra Podzemny, Vlasta Podzemny, Paul Stern

Paul Cézanne, *Route Tournante en Sous-Bois*. 1873-75



Robert E. Mates

Palazzo Venier dei Leoni, Venice



## *The Peggy Guggenheim Collection*

Peggy Guggenheim died on December 23, 1979. Before the year was over, the President of The Solomon R. Guggenheim Foundation had requested the Guggenheim's Director to take charge of the Palazzo Venier dei Leoni and the collection within it, on behalf of the Board of Trustees. Mr. Messer arrived in Venice on December 26 and proceeded immediately with emergency measures to secure the building, together with its precious contents, against damage or loss. A press conference was held to explain the newly effected administrative structure whereby the former home and art collection of Peggy Guggenheim were taken into permanent custody by the Trustees of The Solomon R. Guggenheim Foundation, in accordance with arrangements completed during Mrs. Guggenheim's lifetime. Immediate contact was established with the appropriate Italian authorities, who readily agreed to cooperate in the transformation of an essentially private habitation into an institution destined to function *pro bono publico*. Before returning to the United States, Mr. Messer appointed Philip Rylands, an English art historian resident in Venice, as the Collection's Administrator. This first staff appointment was followed in short order by the naming of Giosetta Capriati as Development Officer.

The newly appointed staff, directed by Mr. Messer and Mr. Berg, had little time to lose as they started preparations for the first public opening after Peggy's death. Following a tradition established by Mrs. Guggenheim, the date of the event was set for Easter Sunday, April 6, 1980. On that day Mr. Lawson-Johnston, in his double capacity as President of the inheriting foundation and as the family's representative observing the recent death of his distant cousin, addressed invited relatives and other guests assembled in the Palazzo gardens; he pledged the resources of The Solomon R. Guggenheim Foundation in fulfilling Peggy's will through a firm commitment to the highest aesthetic standards.

In fact, the first steps toward the achievement of this pledge had been fulfilled in advance of the opening. Mr. Messer and his staff had proceeded with an internal face-lifting that resulted in a reinstallation of the entire collection and the creation of new galleries from parts of Peggy's former private quarters, thus greatly reducing the crowding inherent in previous presentations. Simultaneously, plans were perfected whereby future changes in installation and improvements could be methodically realized. Since all these measures required considerable funds, a development plan depending upon private and public support from both sides of the Atlantic was drawn

up, and Giosetta Capriati was charged with its implementation. As a result of these efforts, the cash deficit after the first year of full operation was held to a minimum, and monies reserved for the operation of The Solomon R. Guggenheim Museum in New York were only marginally appropriated.

The visible results of these early measures are touched upon in the President's introductory comments to this Annual Report. The public gathering on Easter Sunday found the collection reinstalled throughout the Palazzo and its garden extension. The effects of these improvements were not lost upon the many friends of The Peggy Guggenheim Collection. Their material and moral support accompanied by similarly generous attitudes displayed within the city's and the region's bureaucracy encouraged us to formulate plans for even more far-reaching changes in the years to come.

Peggy Guggenheim



Roloff Beny, Rome

## Auditor's Report

To the Trustees of  
The Solomon R. Guggenheim Foundation,  
New York, New York:

We have examined the balance sheet of THE SOLOMON R. GUGGENHEIM FOUNDATION as of December 31, 1980, and the related statement of support and revenue, expenses and changes in fund balances for the year then ended. Our examination was made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the financial statements referred to above present fairly the financial position of The Solomon R. Guggenheim Foundation at December 31, 1980, and the results of its operations and changes in its fund balances for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Our examination was made for the purpose of forming an opinion on the basic financial statements taken as a whole. The accompanying supplementary schedules (pages 46 and 47) are presented for purposes of additional analyses and are not a required part of the basic financial statements. Such information has been subjected to the auditing procedures applied in the examination of the basic financial statements and, in our opinion, is fairly stated in all material respects in relation to the basic financial statements taken as a whole.

Coopers & Lybrand

New York, New York  
March 27, 1981

### The Solomon R. Guggenheim Foundation Balance Sheet

#### ASSETS:

Cash	.....
Investments (Note 2)	.....
Receivables:	
Dividends and interest	.....
Grants	.....
Pledges	.....
Other	.....
Art collection (Note 3)	.....
Inventories, at lower of average cost or market	.....
Property and equipment, net of depreciation (Note 4):	
The Solomon R. Guggenheim Museum	.....
Palazzo Leoni	.....
Prepaid expenses	.....
	Total assets

#### LIABILITIES AND FUND BALANCES:

##### Payables:

Accounts payable and accrued expenses	.....
Deferred income (Note 1):	
Grants	.....
Donations and pledges	.....
Other	.....
Fund balances (Note 10)	.....
	Total liabilities and fund balances

*See notes to financial statements.*

December 31, 1980 (With Comparative Totals for 1979)

Operating	Restricted	Quasi- Endowment	Current Fund Total	Endowment Fund	Plant Fund	Total	December 31, 1979 Total
(\$1,299,258)	\$11,472 31,038	\$1,331,339 886,139	\$ 43,553 917,177	\$ 860,012 13,038,504	\$ 72,891	\$ 976,456 13,955,681	\$ 454,395 15,116,195
361,437			361,437			361,437	186,526
212,435		9,000	221,435		217,000	438,435	1,001,145
247,500		101,500	349,000			349,000	371,000
96,344			96,344			96,344	42,276
1			1			1	1
486,713			486,713			486,713	339,086
					4,477,491 536,673 45,109	4,477,491 536,673 222,442	4,439,993 533,100 157,499
177,333			177,333				
\$ 282,505	<u>\$42,510</u>	<u>\$2,327,978</u>	<u>\$2,652,993</u>	<u>\$13,898,516</u>	<u>\$5,349,164</u>	<u>\$21,900,673</u>	<u>\$22,641,216</u>

\$ 485,061			\$ 485,061			\$ 485,061	\$ 459,994
516,654	\$ 5,000	\$ 9,000	530,654		\$ 325,000	855,654	1,422,861
262,000	36,538	101,500	400,038		10,000	410,038	618,997
	972		972			972	8,722
(981,210)		2,217,478	1,236,268	\$13,898,516	5,014,164	20,148,948	20,130,642
\$ 282,505	<u>\$42,510</u>	<u>\$2,327,978</u>	<u>\$2,652,993</u>	<u>\$13,898,516</u>	<u>\$5,349,164</u>	<u>\$21,900,673</u>	<u>\$22,641,216</u>

Statement of Support and Revenue, Expenses and Changes  
in Fund Balances



Installation view, *Permanent Collection Gallery*

**Support and revenue:**

Exhibition fees and other service income .....
Admissions .....
Membership fees .....
Grants, donations and gifts (Notes 1, 2, 9 and 11) .....
Investment income .....
Net realized gain (loss) on sale of investments .....

**Auxiliary services:**

Restaurant .....
Catalogues and merchandise operations .....
Total .....

**Expenses:**

Museum operation:
Salaries and fringe benefits .....
Maintenance and guard service .....
Materials and supplies .....
Packing, shipping and storage .....
Insurance .....
Telephone and utilities .....
Depreciation .....
Special programs .....
Other .....

Total museum operation expenses .....

**Supporting services:**

Management and general .....
Fund raising .....
Cost of sales and expense of auxiliary activities:
Restaurant .....
Catalogues and merchandise operations .....

Accession of art for collection, net of deaccessions (Note 3) .....

Total .....

Excess (deficit) of support and revenue  
over expenses .....

**Fund balances, beginning of year .....**

**Property and equipment acquisitions from  
current fund (Note 6) .....**

**Fund balances, end of year .....**

*See notes to financial statements.*

for the year ended December 31, 1980 (With Comparative Totals for 1979)

Current Fund						Year Ended December 31, 1979	
Operating	Restricted	Quasi-Endowment	Total	Endowment Fund	Plant Fund	Total	Total
\$ 89,765			\$ 89,765			\$ 89,765	\$ 216,145
634,705			634,705			634,705	561,933
273,495			273,495			273,495	234,573
1,438,688	\$ 37,240	\$ 610,631	2,086,559			2,086,559	1,816,655
1,357,563			1,357,563			1,357,563	1,051,903
		(3,211)	(3,211)	(\$ 36,685)		(39,896)	28,129
289,935			289,935			289,935	258,718
1,030,367			1,030,367			1,030,367	646,945
5,114,518	37,240	607,420	5,759,178	(36,685)		5,722,493	4,815,001
1,629,361			1,629,361			1,629,361	1,282,014
323,264			323,264			323,264	310,819
330,296			330,296			330,296	173,840
649,813			649,813			649,813	483,082
172,989			172,989			172,989	155,905
310,932			310,932			310,932	207,378
337,810			337,810		\$ 147,807	147,807	136,761
588,290			588,290			588,290	380,828
4,342,755			4,342,755		147,807	4,490,562	3,130,627
189,339			189,339			189,339	167,643
211,912			211,912			211,912	61,171
258,629			258,629			258,629	224,007
376,706			376,706			376,706	330,322
139,799	37,240		177,039			177,039	(6,921)
5,519,140	37,240		5,556,380		147,807	5,704,187	3,906,849
(404,622)	—	607,420	202,798	(36,685)	(147,807)	18,306	908,152
(387,710)		1,610,058	1,222,348	13,935,201	4,973,093	20,130,642	19,222,490
(188,878)			(188,878)		188,878	—	
(\$ 981,210)	—	\$2,217,478	\$1,236,268	\$13,898,516	\$5,014,164	\$20,148,948	\$20,130,642

## Notes to Financial Statements

### 1. Summary of Significant Accounting Policies:

#### *Basis of Presentation*

The financial statements of the Foundation have been prepared on the accrual basis and include the New York and Venice, Italy, accounts of the Foundation.

#### *Fund Accounting*

In order to ensure observance of limitations and restrictions placed on the use of resources available to the Foundation, the accounts of the Foundation are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and financial reporting purposes into funds that are in accordance with specified activities and objectives. Separate accounts are maintained for each fund; however, in the accompanying financial statements, funds that have similar characteristics have been combined into fund groups. Accordingly, all financial transactions have been recorded and reported by fund group.

#### *Restricted Fund*

Amounts restricted by the donor for specific purposes are segregated from the Operating Fund within the Current Fund.

#### *Quasi-Endowment Fund*

Amounts designated by the Board of Trustees are indicated as Quasi-Endowment Fund and are segregated from the Operating Fund within the Current Fund.

#### *Endowment Fund*

The Endowment Fund includes funds subject to restriction by the donor requiring that the principal be invested in perpetuity.

#### *Plant Fund*

The Plant Fund includes resources restricted for plant acquisitions and funds expended for plant.

#### *Other Matters*

Grants, donations, legacies and bequests and membership fees are recorded as received and are considered to be available for unrestricted use unless specifically designated by the donor. Grants and donations specified by the donor for use in future periods or which require a stipulated rate of growth in support over a defined period are recorded as deferred income in the balance sheet and are recorded as income in the year in which they may be used or are earned. Written pledges are recorded as receivables in the year pledged. The amounts of the pledges to be received in the future are recorded as deferred amounts in the respective funds to which they apply.

All gains and losses arising from the sale or other disposition of investments are accounted for in the fund in which the related assets are recorded, and are determined utilizing the first-in, first-out method. Income from investments is accounted for as revenue of the Operating Fund.

### 2. Investments:

Investments are recorded at cost in respect of those purchased, and in respect of those acquired by gift, bequest or otherwise, generally at market valuations at dates of acquisition or estate tax valuations. The carrying value and market value of investments by fund were as follows at December 31, 1980:

Fund	Carrying Value	Market Value
Restricted .....	\$ 31,038	\$ 38,281
Quasi-Endowment .....	886,139	950,467
Endowment .....	13,038,504	20,495,193
	<u>\$13,955,681</u>	<u>\$21,483,941</u>

### 3. Art Collection:

Art objects purchased, donated and bequeathed are included in the balance sheet at a value of \$1. Donations for purchase of art objects are reported as gifts in the Statement of Support and Revenue, Expenses and Changes in Fund Balances. The cost of all art objects purchased, less the proceeds from deaccessions of art, is reported in the Museum current fund. During the year ended December 31, 1980, purchases of art objects amounted to \$372,199 and the proceeds from deaccessions aggregated \$195,160. The estimated value of art works donated in 1980 aggregated \$1,416,200.

### 4. Property and Equipment:

A summary of property and equipment follows:

	Gross	Accumulated Depreciation	Net
<b>The Solomon R. Guggenheim Museum:</b>			
Land .....	\$ 478,544		\$ 478,544
Building and equipment .....	5,903,377	5,203,8463	3,864,914
Furniture and fixtures .....	154,426	42,075	112,351
Art conservation equipment .....	11,720	4,403	7,317
Photo equipment	10,975	3,904	7,071
Restaurant equipment .....	10,508	3,214	7,294
	<u>6,569,550</u>	<u>2,092,059</u>	<u>4,477,491</u>
<b>Palazzo Leoni:</b>			
Land .....	274,794		274,794
Building and equipment .....	284,869	22,990	261,879
	<u>559,663</u>	<u>22,990</u>	<u>536,673</u>
	<u>\$7,129,213</u>	<u>\$2,115,049</u>	<u>\$5,014,164</u>

With respect to the property and equipment of The Solomon R. Guggenheim Museum, land is recorded at cost with respect to that purchased and at estate tax valuation with respect to that acquired through a bequest; the building and all other equipment are recorded at cost. Library and documentary films are recorded at the nominal amount of \$1, and additions are expensed as acquired.

With respect to the property and equipment of the Palazzo Leoni, land and building were donated and are recorded at the tax valuation at date of gift; equipment is recorded at cost.

Depreciation is provided on the straight-line method over the estimated useful lives of the related assets.

#### 5. Pension Plan:

The Foundation has a defined benefit contributory pension plan covering substantially all of its full-time employees. There was no pension expense or contribution to the plan for 1980. The Foundation's policy is to fund pension costs incurred. A summary of accumulated plan benefits and plan net assets as of January 1, 1980, is presented below:

Actuarial present value of accumulated plan benefits:

Vested .....	\$815,624
Nonvested .....	10,038
	<u>\$825,662</u>
Net assets available for benefits .....	<u>\$903,883</u>

The assumed rate of return used in determining the actuarial present value of accumulated plan benefits was 6 per cent for 1979.

#### 6. Interfund Transfers:

During the year ended December 31, 1980, \$188,878 was transferred from the Operating Fund to the Plant Fund representing the cost of fixed assets purchased with resources of the Operating Fund.

#### 7. Contributed Services:

A substantial number of unpaid volunteers have made significant contributions of their time in the furtherance of the Museum's programs covering most phases of the Museum's activities except for maintenance, guard service and art handling. The value of this contributed time is not reflected in these statements since it is not susceptible to objective measurement or valuation.

#### 8. Related Party Transactions:

Service fees aggregating \$6,500 were paid to Guggenheim Brothers (a partnership). Mr. Peter O. Lawson-Johnston, a trustee and president of the Foundation, is one of the partners of Guggenheim Brothers.

#### 9. Grants, Donations and Gifts:

A summary of the sources of grants, donations and gifts follows:

Governmental:	
Federal .....	\$ 529,000
New York State .....	100,000
Other .....	61,707
Corporate .....	486,492
Foundations and trusts .....	538,980
Individuals .....	370,380
Total .....	<u>\$2,086,559</u>

#### 10. Endowment Fund:

The Board of Trustees has earmarked \$143,325 of the Endowment Fund which may be used for the benefit of the Peggy Guggenheim Collection in Venice, Italy. At the designation of the Board of Trustees, income earned on these earmarked funds will be used for the benefit of such Collection.

Certain contributions received in connection with the Peggy Guggenheim Collection have been recorded as deferred income in the Operating Fund (\$45,000) and as deferred income in the Plant Fund (\$10,000).

#### 11. Challenge Grant:

At December 31, 1979, deferred grant income included \$250,000 related to a \$1,000,000 Challenge Grant received from the National Endowment for the Arts in August 1979. During 1980, the Foundation attained the specified rate of growth in external support required to meet the terms of the grant and, accordingly, transferred this amount to support and revenue. The balance of the grant, \$750,000, had been recorded as support and revenue in prior years.

Supplementary Schedule of Support and Revenue, Expenses  
and Changes in Fund Balances—New York Operations

for the year ended December 31, 1980

	Operating	Restricted	Quasi- Endowment
<b>Support and revenue:</b>			
Exhibition fees and other service income .....	\$ 89,765		
Admissions .....	634,705		
Membership fees .....	273,495		
Grants, donations and gifts .....	1,295,363	\$37,240	\$ 610,631
Investment income .....	1,357,563		
Net realized loss on sale of investments .....			(3,211)
<b>Auxiliary Services:</b>			
Restaurant .....	289,935		
Catalogues and merchandise operations .....	932,063		
Total .....	<u>4,872,889</u>	<u>37,240</u>	<u>607,420</u>
<b>Expenses:</b>			
Museum operation:			
Salaries and fringe benefits .....	1,557,019		
Maintenance and guard service .....	307,523		
Materials and supplies .....	265,714		
Packing, shipping and storage .....	649,434		
Insurance .....	168,485		
Telephone and utilities .....	296,727		
Depreciation .....			
Special programs .....	337,810		
Other .....	502,315		
Total museum operation expenses .....	<u>4,085,027</u>		
Supporting services:			
Management and general .....	189,339		
Fund raising .....	211,912		
Cost of sales and expense of auxiliary activities:			
Restaurant .....	258,629		
Catalogues and merchandise operations .....	333,472		
Accession of art for collection, net of deaccessions .....	139,799	<u>37,240</u>	<u>37,240</u>
Total .....	<u>5,218,178</u>		
Excess (deficit) of support and revenue over expenses .....	(345,289)	—	607,420
Fund balances, beginning of year .....		(387,710)	1,610,058
Transfer of Palazzo Leoni to Venice Plant Fund .....			
Property and equipment acquisitions from current fund .....	(178,803)		
Fund balances, end of year .....	<u>(\$ 911,802)</u>	<u>—</u>	<u>\$2,217,478</u>

Current Fund	Endowment Fund	Plant Fund	Total
Total			Total
\$ 89,765			\$ 89,765
634,705			634,705
273,495			273,495
1,943,234			1,943,234
1,357,563			1,357,563
(3,211)	(\$ 36,685)		(39,896)
<u>289,935</u>			<u>289,935</u>
<u>932,063</u>			<u>932,063</u>
<u>5,517,549</u>	<u>(36,685)</u>		<u>5,480,864</u>
 1,557,019			1,557,019
307,523			307,523
265,714			265,714
649,434			649,434
168,485			168,485
296,727			296,727
337,810	\$ 141,304		141,304
<u>502,315</u>	<u>141,304</u>		<u>337,810</u>
<u>4,085,027</u>			<u>502,315</u>
 189,339			189,339
211,912			211,912
258,629			258,629
333,472			333,472
<u>177,039</u>			177,039
<u>5,255,418</u>	<u>141,304</u>		<u>5,396,722</u>
 262,131	(36,685)	(141,304)	84,142
1,222,348	13,935,201	4,973,093	20,130,642
		(533,101)	(533,101)
(178,803)	<u>\$13,898,516</u>	<u>178,803</u>	<u>—</u>
<u>\$1,305,676</u>		<u>\$4,477,491</u>	<u>\$19,681,683</u>



Max Ernst, *The Kiss*. 1927  
 Oil on canvas, 50 1/8 x 63"  
 The Peggy Guggenheim Collection, Venice, The Solomon R. Guggenheim Foundation, New York

Supplementary Schedule of Support and Revenue, Expenses and Changes in Fund Balances of the  
Peggy Guggenheim Collection—Venice, Italy, Operations for the year ended December 31, 1980

	Operating Fund	Plant Fund	Total
<b>Support and revenue:</b>			
Grants, donations and gifts .....	\$143,325		\$143,325
Catalogues and merchandise operations .....	<u>98,304</u>		<u>98,304</u>
Total .....	<u>241,629</u>		<u>241,629</u>
<b>Expenses:</b>			
Museum operation:			
Salaries and fringe benefits .....	72,342		72,342
Maintenance and guard service .....	15,741		15,741
Materials and supplies .....	64,582		64,582
Packing, shipping and storage .....	379		379
Insurance .....	4,504		4,504
Telephone and utilities .....	14,205		14,205
Depreciation .....		\$ 6,503	6,503
Other .....	85,975		85,975
Total museum operation expenses .....	<u>257,728</u>	<u>6,503</u>	<u>264,231</u>
Cost of sales, catalogues and merchandise operations .....	<u>43,234</u>		<u>43,234</u>
Total .....	<u>300,962</u>	<u>6,503</u>	<u>307,465</u>
Excess of expenses over support and revenue .....	(59,333)	(6,503)	(65,836)
Transfer of Palazzo Leoni from New York Plant Fund .....		533,101	533,101
Property and equipment acquisitions from Operating Fund .....	(10,075)	10,057	—
Fund balances, end of year .....	<u>(\$ 69,408)</u>	<u>\$536,673</u>	<u>\$467,265</u>

*Pierrot Lunaire*



Maurizio Martini



Kenneth Noland, *Black Wing*, 1979

## Membership Application

### The Society of Associates \$250

Invitations to all exhibition previews and two guests  
Use of Members' Lounge at openings  
Complimentary exhibition catalogues published by the Museum  
Tours with curators of Museum exhibitions  
Free admission for family and guests  
Free recorded tours of exhibitions  
25% discount in the Museum Bookstore  
Special discount on signed, limited edition graphics  
Visits to private collections  
Use of Aye Simon Reading Room  
Calendar of events/invitations to special events/news releases  
Listing in Annual Report  
Reciprocal membership in selected American museums  
Free admission to The Peggy Guggenheim Collection, Venice  
25% discount on *Works from The Peggy Guggenheim Foundation*

### The Junior Associates \$125

All privileges of The Society of Associates  
Available to persons 35 years of age or under  
Opportunity to participate in special cultural, educational and social events planned by The Junior Associates' Committee

### Individual \$25

Free admission to the Museum  
One complimentary exhibition catalogue  
25% discount in the Bookstore on Museum publications, posters, slides, notecards  
Exhibition pamphlets/calendar of events/notice of special events

### The Challenge Associates \$1,000

All privileges of The Society of Associates  
Invitation to the seasonal opening, The Peggy Guggenheim Collection, Venice

Exhibition posters

Special events with Trustees and the Museum Director

### The International Associates \$2,500

All privileges of The Challenge Associates  
Reciprocal membership in the New York Museum and The Peggy Guggenheim Collection  
Invitations to special social and cultural events in Venice  
Opportunity to take part in an annual trip to The Peggy Guggenheim Collection, which will include a private viewing and personal tour of the Collection, visits to private collections in Venice and participation in especially arranged social and cultural events.

For information about the newly created Charter Membership program in The Peggy Guggenheim Collection, please call (212) 860-1308.

### Corporate Membership

#### \$1,000 (minimum)

*The following benefits are extended to three persons designated by the donor:*

Invitations to all exhibition previews  
Complimentary copies of catalogues  
Free admission to the Museum, including guests  
Special cultural events  
Visits to private collections  
Annual event with Museum Trustees and Director  
25% discount at the Bookstore on Museum publications, posters, slides, notecards

*Availability of Museum facilities for special corporate events*

#### \$3,000 and over

All of the above

*Free admission to the Museum for all corporate employees*

### Cultural Matching Grant Programs

The company you work for may match your individual donation/membership to the Guggenheim on a one-to-one basis.

For further information concerning Corporate Membership and Cultural Matching Grant Programs contact the Development Office (212) 860-1300.



Robert E. Mates

Jackson Pollock, *Enchanted Forest*, 1947  
Oil on canvas, 84 x 44½"  
The Peggy Guggenheim Foundation, New York

Please detach this portion and mail with your check  
payable to:

The Solomon R. Guggenheim Museum  
1071 Fifth Avenue  
New York, New York 10028  
Attention: Membership Office

<input type="checkbox"/>	International Associates	\$2,500
<input type="checkbox"/>	Challenge Associates	\$1,000
<input type="checkbox"/>	The Society of Associates	\$250
<input type="checkbox"/>	The Junior Associates	\$125
<input type="checkbox"/>	Individual Membership	\$25
<input type="checkbox"/>	Corporate Membership	\$1,000
<input type="checkbox"/>	Corporate Membership	\$3,000 and over

Name (please print)

Address

Zip Code

Telephone

For Junior Associates only:

Date of birth  /  /

All memberships are renewable annually and are tax  
deductible to the extent allowable by law.

Membership Office: (212) 860-1354

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